

T18 $\frac{5}{73}$

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SENT RUSSIAN ICONS.



No. 6.

S. Nicholas.

xii c.

Lent by the
GOVERNMENT OF THE U.S.S.R.
TO A
BRITISH COMMITTEE AND
EXHIBITED BY PERMISSION AT THE VICTORIA
AND ALBERT MUSEUM, SOUTH KENSINGTON,
18TH NOVEMBER TO 14TH DECEMBER, 1929

LONDON, 1929.

473 ³/₁₁

ANCIENT RUSSIAN ICONS.

From the XIIth to the XIXth Centuries.

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RUSSIAN ICON EXHIBITION COMMITTEE.

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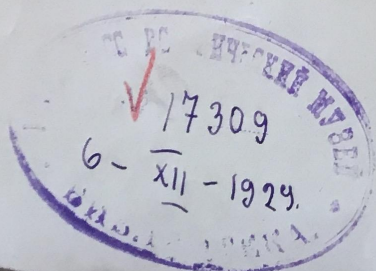
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CHAIRMAN'S INTRODUCTION.

RELIGIOUS paintings on panel made under the auspices of the Greek Church are commonly called "Icons." They date for practical purposes any time between the sixth and nineteenth centuries. They were produced in all parts of the Orthodox Christian world, and they were the output of various schools, active at different times and in different localities. The root of all of them is the Byzantine tradition. The popular idea has been that Icon paintings were mere repetitions of a certain number of definite types, more or less mechanically reproduced. In fact Icons have attracted very little attention from lovers of art, and practically no attention at all from the general public. Certain students there were who devoted observation and research to this neglected field, but as they published their results mainly in the Russian language, Western students remained uninformed and uninterested.

One of the consequences of the Russian revolution was to make all the Icons in Russia the property of the Soviet Government. Sacred pictures, many of them of great historical interest, though most, of course, commonly inferior, were gathered together to certain centres for examination, classification, and repair. The two main centres were Leningrad and Moscow. It was immediately observed that the condition of the more ancient of these pictures was very bad indeed. They were not only foully dirty, but they had also been crudely repainted, often more than once. The pictures being regarded as objects of devotion rather than as works of art, it was more important that the nature of their subject should be discoverable from a certain distance, than that their artistic merit should be revealed to a pious spectator. An ancient ordinance of a Russian Metropolitan decreed that Icons in churches and monasteries should be brightly repainted whenever they grew dull. The consequence may easily be imagined.

The Soviet Government set up an institution within the Kremlin at Moscow for the treatment of Icons possessing historical or artistic value. It was wisely decreed that only cleaning was to be permitted, and that no repainting or even retouching of any sort should be allowed. The persons in charge of this delicate task were artists of first rate technical ability. As time went by, they acquired an almost uncanny skill in uncovering paintings of great antiquity and historical value. The problems presented to them were often of a very complex nature, because it was discovered that the pictures had been repainted over and over again; that is to say, not

merely retouched or repaired in damaged parts, but entirely painted over with little reference to the contours of the original. The successive repaintings tended to diverge ever more widely from the first picture, so that it came to pass that, for example, a representation of the Virgin was transmuted into the bust of an Apostle or some other saint. Examples were selected for special treatment, and they were cleaned in strips, each strip containing an element of the various layers. It will be many years before the work even approaches completion. Already, however, some of the most precious Byzantine works, even, I believe, as old as the sixth century, have emerged, and there are many others of early mediaeval date. Moreover, pictures of the highest artistic quality again see the light of day, specially notable being those of that great fourteenth and fifteenth century painter, Rublëv, whose picture of the Trinity, in a great monastery near Moscow, is worthy to be placed beside even the finest Italian paintings of the same date.

A sufficient number of Icons produced by the various Russian schools of different dates and localities has been brought into a condition in which they can be classified and exhibited. The present exhibition of works, lent by the Soviet Government, will enable English art students for the first time to study characteristic examples of the output of the various Russian schools. It will be found that they display the same succession of changing ideals and alternating developments and declines as characterises all other national schools of art. It will, of course, be understood that the best pictures cannot be submitted to the risk of travel and exposition in foreign countries and climates to which they are unaccustomed. It will still be necessary for anyone who wishes to obtain a first-hand knowledge of the greatest Russian Icon-painters to go to Russia and spend many days there in the examination of the beautifully organised public galleries and Monastery-Museums in which they are preserved.

The organisers of this Exhibition have had it brought to their knowledge, by owners willing to lend such works, that there exist in England quite a large number of Icons of many different schools and dates, some of excellent quality. It was impossible to include a loan collection of these works in the present exhibition, which is strictly confined to the group of Icons lent by the Soviet Government. It is to be hoped that the attention now called to this type of works of art may lead to its study by English amateurs, and may some day be followed by a loan exhibition of Icons in British ownership.

MARTIN CONWAY, M.P.,
Chairman, Icon Committee.

ANCIENT RUSSIAN PAINTING.

Ikons from the 12th to the 18th Centuries.

It is now generally known that these masterpieces of Russian art, several centuries old, have not reached us in their original state but in a very greatly altered form. The fault, however, is not mainly due to the destroying hand of time, that is, to the gradual perishing and "maladies" of the material. In most cases it is the hand of man that has defaced the painting, often so disastrously that it has been rendered quite unrecognisable. If we wish to see it in the form given to it by its creator, we must strip off innumerable strata, removing layer by layer coats of paint added in the course of centuries by a variety of "improvers" and vandalistic restorers.

Paintings that were produced and have been preserved in the unchanging radiance and warmth of the southern sun are happily in the best possible condition. But in the north, where darkness prevails for the greater part of the year and the air is damp, pictures naturally suffer the greatest damage. Such, moreover, as are exhibited in well-lit galleries can be preserved better than those that are kept in badly lighted churches, where candles, church lamps and incense spread a daily coat of smoke over them.

It is natural, therefore, that Russian ikons should have suffered particularly severely in the course of centuries; for the most important schools of painting developed north of Moscow in flat, damp country, and the ikons were placed in sombre, unheated, badly ventilated churches. To the paintings which they bore was applied a varnish of boiled linseed oil, which in any case grows darker in poorly lighted buildings; and this, mixed with dust and smoke, gradually formed a kind of blackish-brown, impenetrable crust which quite blotted out the original brilliant tints. Light blue became a dark green, red a deep brown, white a dark yellow, and yellow a greyish brown. Colours which had originally been translucent became dull and hopelessly faded.

But it was not only the picture that suffered; the wooden panel upon which it was painted cracked, the priming broke, swelled up and crumbled to dust, and the colours gradually crumbled and broke off in pieces and layers. Very early it became necessary to repair the ikons, and the ancient chronicles expressly record the fact.

Repairs were undertaken because, of course, it was desired to preserve the pictures in good condition; but, actually, the originals were systematically painted over again and again, partly to gratify some artist's passing fancy and partly for purposes of repair and "improvement." At first only the cracks and seams were filled in; but by the end of a century or so the whole work of art had been painted over from top to bottom. Often, indeed, new priming

was spread over an old-fashioned work, and upon that a new picture was painted, sometimes treating of a totally new subject.

Even in Renaissance art, there are some cases of such doings, but in the case of ancient Russian art they became the rule.

Shortly before the World War broke out a beginning was made with the task of exposing the ancient fresco paintings and ikons; they were to be stripped of century-old strata that concealed their original appearance. This work has been thoroughly taken in hand by the Soviet Government. The preservation and restoration of monuments of art and of antiquity has been entrusted from the very first year of the Revolution to a specially constituted State Board. This unique scientific research institute, the *Tsentralnye Gosudarstvennyye Restavratsionnyye Masterskie*, or Central National Restoration Workshops, has its own large studios, where all kinds of reparation and restoration are undertaken.

In the eleven years which have passed since it was established, the Institute has accomplished an immense amount of work. It has systematically uncovered the most precious cycles of frescoes mentioned in the chronicles and still extant, as well as a great number of ikons. Some of the latter are of great age and fame; others are of more recent date, but important by reason of their artistic or historical value.

Of the distinguished foreigners (keepers of museums and representatives of science and art) who have visited Moscow during the past ten years, many have repeatedly appealed by word of mouth and in writing to the Government authorities entrusted with the guardianship of these treasures, begging them to arrange a special exhibition of ikons in Europe and America. The object of such an exhibition would be primarily to introduce these hitherto unknown works to the mass of the people, and secondarily to throw light thereby on one of the obscurest epochs in the history of art, the Middle Ages, the monuments of which in Western Europe have, with a few exceptions, been destroyed as a result of religious disturbances. In the years immediately following the Revolution it was not possible to adopt this suggestion, much as it promised to benefit scholarly research; for in the midst of confusion and disorder it would hardly have been possible to ensure safe and uninterrupted transit. But now that life runs its normal course in the Soviet Union, we are able to carry out the idea.

This exhibition is an event of importance not only for scholars and artists in Western Europe, but also for Russian students of art; for never before have the monuments of ancient Russian painting been collected together with such exhaustive completeness, in such large numbers and so systematically. The exhibition contains no unique specimens; it was deemed impossible to expose them to the risks of transport in view of their great age, their fragile nature and their rare value. The oldest examples, therefore, those of the

11th and 12th centuries, those of specially great artistic or historical value, and those which are exceptionally fragile, are represented by copies. But these copies have not been made in the usual way. They constitute a new type of archaeological facsimile; for they reproduce exactly not only the general character of the originals and the impression conveyed by them, but their whole make-up, their structure, their technical peculiarities, even their defects, and this at the exact stage of exposure to which the originals have been brought. A copy of this kind may almost be said to replace the original; when the two have been compared, it has often been impossible for experts and students of ancient Russian art to distinguish the copy from the original.

The exhibition also contains many pictures of the first quality which will enable the student not only to get a general notion of the character and significance of ancient Russian art, but to follow the whole course of its development. Anyone visiting the exhibition has therefore before his eyes the whole process of evolution of that art. He can see how at the outset it borrowed copiously from the treasures of Byzantium, how gradually it gained individuality and fashioned its own ideal, how in its own way and independently it assimilated elements from the East and the West, and how at last—contrary to a widespread view—it resisted the Europeanising influences of the 18th century, and welded and transformed baroque and classical styles in a unique system expressive of the national love of the decorative.

No exhibition yet held has offered such alluring prospects to the art connoisseur as this. It will furnish him with opportunities for making many comparisons and reaching many conclusions which will throw unexpected light upon the obscurest periods not only of Russian but of Western European painting; for while distinct marks of individuality tend to fade away the further back we penetrate into the past, what is universal emerges the more triumphantly for that very reason.

As regards the history of Russian art as such, the exhibition enables us for the first time to grasp fully the significance of the Pskov school which developed in such a particular direction in the course of several centuries. We can observe too the crucial characteristics of the great Novgorod school; we can study the peculiar traits of the Old Suzdal and Old Moscow schools; and we can realise the unique character of the North Dvina School and the schools of Vologda and Yaroslavl.

Another point will strike observers and is well worth stressing. The works exhibited will readily be recognised as illustrating clearly and convincingly the influence of purely topographical considerations in the world of art. The love of particular shades and combinations of colour is due not to abstract ideals, nor even to a definite type of artistic taste; the plausible assumption is that the particular colours which recur again and again in the ikons

produced in Novgorod, Pskov or Ferapontov are borrowed from the landscape of those localities, and this assumption has been confirmed by recent investigations at the above mentioned centres of Russian art. The rosy, lilac and light blue shades of the fresco paintings by Dionysius at Ferapontov are still to be seen on the shores of the neighbouring lake; but the marvellous green that predominates in the ikons of Pskov was first discovered as recently as last summer on the banks of the river Velikaya.

The art of the earliest period, that produced in the 11th and 12th centuries, is represented, as we have said, by copies of the oldest paintings. These include the ikon of the Vladimir Mother of God, which was brought in the first half of the twelfth century from Constantinople to Kiev; that of the Vernicle Image of Christ, which belongs like the Vladimir example to the Uspenski Cathedral in Moscow; that of the Archangel Michael or Gabriel? (from the Moscow Historical Museum) which, like the Image of Christ, has golden hair; that of Our Lady *Orans* from the Spasski Monastery, Yaroslavl; that of St. Demetrius of Thessalonica from the Cathedral in the town of Dmitrov (a detail only); and the half-length of St. Nicholas from the Monastery of the Holy Ghost in Novgorod.

The following specimens date from the 13th century but cannot be unreservedly attributed to the pre-Mongolian period of Russian art; Christ's Descent into Hell, the St. John, St. George and St. Blaise from Novgorod, and the *Deesis* (on a panel) from Pskov. If we compare the two former with the last named, we see clearly even in these earliest works the essential differences of style in the art of the two famous centres of Russian culture.

Dating from the 14th century, when the Byzantine tradition was undergoing its first vital transformation on Russian soil, are: half of a sanctuary door from the district of Tver with a figure of Basil of Caesarea; the Assumption of the Blessed Virgin and the "quadripartite" ikon from Novgorod; the St. Nicholas and St. George, and the Mother of God (part of a *Deesis*.) from the Suzdal part of the Moscow region; the Most famous Saints, and the Mother of God with Saints, from the Pskov country; and the Vladimirskaya from the North.

The 15th century, in which Russian national art attained the flower of its style, is exhaustively and copiously represented in the exhibition. There is a whole procession of works from the schools of Novgorod, Pskov, Suzdal, Old Moscow, Tver and the North. Included among these is one piece of non-Russian origin—the *Deesis* with the Apostle John—which probably belongs to the Balkan peninsula. Since it was discovered in the Far North, in a ruined little church on the Northern Dvina, it deserves a place in an exhibition of ancient Russian art. We can hardly hope to discover by what means it reached this remote district; but the fact that it had its place among the monuments of Russian art, from which it differs

so widely in artistic quality, is of sufficient importance to justify its inclusion in the exhibition.

The national style reached its consummation in the works of Andrew Rublev, who is represented by a copy of his immortal Troitsa (Trinity) from the Troitse-Sergievskaya Lavra and by two ikons attributed to him, the Apostle Paul, and Christ's Descent into Hell. These last-named ikons were until the end of the 18th century in the Uspenski Cathedral in Vladimir, which in 1408 was embellished with paintings which either came from Rublev's brush or were produced under his direction. In the reign of Catherine II. these ikons were removed from the Cathedral and sold to the peasants of the village of Vasilievskoe (in the Government of Vladimir); in 1922 they were brought to Moscow for the purpose of restoration.

The first of these, which is of gigantic size, shows us Rublev's monumental style. It almost produces the effect of a fresco painting; for Rublev knows how to sacrifice all minor details to the general effect. We may observe in passing that this ikon has suffered serious damage; later repairs have spoilt it and the original golden colour is missing. The Descent into Hell bears witness to the master's gift as a pure colourist; the mere combination of crude colours does not satisfy him; he aims at a particular harmony.

For a whole century Rublev's influence determined the destiny of Russian art; but at the end of the 15th century the style which he originated lost its classic severity and tended to mere elegance. About this time, however, flourished another great painter—Dionysius, who gave expression to original artistic aspirations. So far we have few specimens of easel painting which can be certainly ascribed to his brush; but the exhibition contains one such work, a picture of St. Cyril Belozerski which comes from the Cyril Monastery, and is evidently the work of the famous master, who loved tall, slender figures, with small heads, rhythmic lines and delicate colouring.

But having once entered the path of decorative mannerism, Russian art was now compelled to follow it to the end; the whole output of the 16th century is therefore characterised by a multitude of delicacies and tricks of style which transformed the simple clarity of early work into something complicated and involved. Artists vied with one another in constructive design, in colour schemes and especially in ornamentation, which sometimes recalls the glowing fantasy of the East.

Survivals of the grand style could still be found here and there; but more and more rarely as time passed. About the end of the century, however, came another renaissance, and the dying flame flared up bright and clear; a school of artists arose which, though its work was highly decorative and full of elaborate ornament, nevertheless produced paintings of inimitable beauty. This was

the school of the Stroganov masters, which is represented in the exhibition by examples of the finest quality.

In the course of the 17th century the influence of the Stroganov school became widely diffused, resulting in new and exceedingly interesting offshoots, such as the later Moscow school, the Yaroslavl school, the Northern School and the school of the Pomorye. Under the influence of Western European copper-plate engraving this same love of ornamentation and affectation found an outlet in the work of the Tsar's ikon-painters.

That Russian ikon-painting made no advance during the reign of Peter I, as some historians have recently asserted is far from being true; the high level of craftsmanship and the skill in execution acquired during the 17th century were not only fully preserved but even raised by the guilds of ikon-painters, and were carried right into the 19th century. We find the clearest proof of this fact in the fairy-like, almost oriental transformation of Western European baroque motives, which characterised this period and which has contributed many examples to the exhibition.

A display of Russian ikons would be incomplete unless it had some collection—however small—of the ornamentation applied to them. The exhibition, therefore, includes such a collection of various types of metal ornament, which sometimes constituted a part of the complete picture.

A special section demonstrates the technical processes and the new methods employed in reparation and in stripping superpositions from the paintings. It is not claimed that these processes are the only permissible and correct methods of restoration in theory and practice; our aim is merely to draw the attention of art connoisseurs to them in order to provoke a lively exchange of expert opinion. Only through such intercourse, uniting and integrating the isolated and sometimes despairing efforts of individual scholars in this difficult, complex and important sphere, can the dilettantism of the past be superseded by strictly scientific principles in the theory and practice of restoration; only so can we permanently avert a return to the vandalism of former days.

Moscow, *February*, 1929.

IGOR GRABAR.

CATALOGUE.

Editor's Note.

This Catalogue is mainly based upon the German Catalogue of the Exhibitions held in Berlin, Köln, Hamburg, Frankfort, Munich and Vienna, compiled by the late E. I. Silin and Y. A. Olsufiev. The latter also supplied fuller descriptions of about half the items; others were by M. S. Lagovski, who also did those of the icons lent by the Antique Store; No. 21 is after T. A. Sidorov. The account of the Yaroslav Church and its paintings is founded on a description by I. A. Tikhomirov. All this material was prepared under the supervision of Professor A. I. Anisimov. The English version having necessarily to be made before the icons arrived in London, it has been impossible always to supply all the details that might be desirable, and even in some cases inaccuracies may have crept in.

The selection of items for illustration in this Catalogue was governed by a desire to exhibit as great a variety of sorts of icon as possible, and then to consider whether a particular icon would reproduce well, whether it represented a special stage in the development of style and whether it had aesthetic importance. To have to make such a choice was a most ungrateful task.

ELLIS H. MINNS.

I. Pre-Mongolian Period ; XII and XIII Centuries.

(The first five are modern copies.)

1. OUR LADY OF VLADIMIR.
Full-size Copy by A. I. Bryagin. Original brought from Byzantium to Kiev in first half of xii c.; thence to Vladimir in 1155, and to Uspenski Cathedral, Moscow, in 1395. For later copies, see Nos. 18, 26, 66, 65, 139. Faces, Child's right hand, some of gold background survive xiii, xv, xvi, xvii, xviii and xix c. repaintings. xi c. Byzantine. 1.03 × 0.68 m.
Historical Museum, Moscow.
2. S. DEMETRIUS OF THESSALONICA.
Full-size Copy by V. O. Kirikov of the head. Original, full length seated figure. 38 × 31 cm. xii c. From Cathedral at Dmitrov, near Moscow.
Central Restoration Workshops.
3. THE HOLY NAPKIN OR PICTURE NOT MADE WITH HANDS.
(Corresponding to the Western Vernicle, cf. Nos. 69, 102.) Full-size Copy by E. I. Bryagin. Original in Uspenski Cathedral, Moscow. On the back: Angels adoring the Cross. xii c. 77 × 71 cm.
4. HEAD OF AN ANGEL.
Full-size Copy by G. O. Chirikov. Outer member of a Triptych. Original, xii c. 48 × 38 cm.
Historical Museum, Moscow.
5. OUR LADY ORANS.
Full-size Copy by P. Yukin, reproducing a small patch as left unrestored. Upon Our Lady's breast is a Medallion with Emmanuel as found in the type called "Our Lady of the Sign" (*Znâmenie*). (Cf. No. 39.) Original, xiii c. 1.93 × 1.21 m. From the Transfiguration Monastery at Yaroslavl.
Restoration Workshops.
- *6. S. NICHOLAS THE WONDERWORKER, BP. OF MYRA (see Cover).
Half-length: The Chasuble plain instead of the usual crosses. See Nos. 13, 16, 24, 41, 54, 55, 68, 76, 105. Top margin: SS. Michael and Gabriel; roundels: L., SS. Athanasius and Onesimus; rt., SS. Menas and Parasceve. Other margins mutilated: L., SS. Simeon Stylites, Boris and a female; rt., SS. Eudoxia, Gleb and a male; below, uncertain SS. xii c. Part of S. Nicholas's collar and book later. Novgorod School. 68 × 53 cm. From Holy Ghost Monastery, Novgorod.
Lent by Museum of Russian Art, Novgorod.

* Indicates that the icon is illustrated in this Catalogue.

*7. DEESIS. [Plate I. P. 33.]

Christ flanked by Our Lady and S. John Baptist, whose heads are inclined in reverence. Angels above. Cf. Nos. 51, 106, 110, 132, 137. xiii c. Pskov School. 1.14 × 1.1 m. Metal work xvi c. From S. Nicholas Ch., Pskov.
Restoration Workshops.

SS. JOHN, GEORGE AND BLAISE.

S. John as a priest with chasuble and stole, S. Blaise as a bishop with pall, are blessing; S. George as a warrior holds his sword. The Icon has been split and joined up again, so S. John's figure is too narrow. xiii c. Novgorod School. 107 × 67 cm.
Historical Museum, Moscow.

II. Period when the National Style first took Shape ; XIV and early XV Centuries.

9. S. BASIL THE GREAT, BP. OF CAESAREA.
Right half of Holy Doors. xiv c. Tver School. 111 × 35 cm.
Tver Museum.
10. SS. PARASCEVE, GREGORY THE THEOLOGIAN (NANZIANZEN), JOHN CHRYSOSTOM AND BASIL THE GREAT.
xiv c. Pskov School. 1.48 × 1.34 m.
Tretyakov Gallery, Moscow.
11. OUR LADY'S ASSEMBLY (SOBOR).
xiv c. Pskov School. 80 × 60 cm. From S. Barbara's Ch. Pskov.
Restoration Workshops.
12. ELIAS THE PROPHET.
Half-length, facing. xiv c. Novgorod School. 56 × 37 cm.
Antique Store
13. SS. NICHOLAS AND GEORGE.
S. Nicholas as a Bishop blessing, S. George vested as a Martyr with an eight-pointed cross. (Cf. No. 16.) xiv-xv c. Novgorod School. 52 × 44 cm.
Antique Store
14. QUADRIpartite ICON.
The Raising of Lazarus (cf. 20); The Old Testament Trinity with Abraham and Sarah (cf. No. 19); The Presentation in the Temple; S. John the Evangelist and Prochorus. xiv-xv c. Novgorod School. 103 × 77 cm. From S. George's Ch., Novgorod.
Historical Museum, Moscow.

15. THE MARTYRS THEODORE STRATELATES AND THEODORE THE TIRO.

Both SS. face the spectator in soldier's garb. Above in semicircle Our Lord blessing. xv c. Novgorod School. 53 × 38 cm. *Antique Store.*

16. SS. NICHOLAS AND GEORGE.

Cf. No. 13. xiv c. Moscow School. 1.61 × 1.23 m. From Guslitski Monastery. *Restoration Workshops.*

17. OUR LADY; DEESIS TYPE.

The head is early xv c.; the rest of the figure xvi c. Moscow School. 55 × 41 cm. The *Oklad* or mounting in stamped metal xvi c. From Sacristy, Troitse-Sergieva Lavra. *Historical and Art Museum, Sergiev Posad, outside the Lavra.*

18. OUR LADY OF VLADIMIR WITH SS.

Type derived from No. 1, *q.v.* Above her the Vernicle, flanked by Seraph and Cherub: L., margin half-lengths of SS. Michael, Elias, Nicholas, Varlaam, Parasceve; rt., SS. John Baptist, Clement, John the Merciful, Menas, Barbara; below, S. Nicetas flanked by Anastasia and Catherine. xiv c. Northern School. 70 × 48 cm. From Vologda. *Museum, Vologda.*

III. Period in which the Style finally took Shape;
XV Century.

19. OLD TESTAMENT TRINITY.

Full-size Copy by G. O. Chirikov. The Three Angels that appeared to Abraham at table under the Oak at Mamre; more abstract than versions such as in No. 14 which show Abraham and Sarah and preparations. (Cf. Nos. 119, 136.) Original ascribed to Andrew Rublëv, c. 1410, was in the Trinity Cathedral of the Troitse-Sergieva Lavra. 1.41 × 1.13 m. *Restoration Workshops.*

20. RAISING OF LAZARUS.

(Cf. 14, 40.) xv c. Novgorod School. 72 × 58 cm. *Museum, Novgorod.*

21. WISDOM HATH BUILDED HER HOUSE.

Illustrates Prov. ix. (Cf. No. 88.) "She hath hewn out her VII pillars, she hath killed her beasts, she hath mingled her wine, she hath also furnished her table; she hath sent forth her servants with a high summons to the cup." The house is above to the left, over it VII angels, in it VII General Councils; to the right Our Lady, the Temple of the Divine Wisdom, sung by S. John Damascene

below her; to him answers Solomon; so to VII guests answer VII servants; below these the Table, the mingling of the wine and the killing of the beasts; the chief figure below is Wisdom on her VII-pillared throne surrounded by a five-fold halo, with the Four Beasts, Seraphs and Thrones; her cup and the feast symbolize the Eucharist. xv c. Novgorod School. 1.46 × 1.06 m. From the Cyril Monastery, Novgorod.

Museum, Novgorod.

22. SS. DEMETRIUS OF THESSALONICA, PARASCEVE AND ANASTASIA.

xv c.

Museum, Novgorod.

23. ENTOMBMENT, WITH OUR LADY, ELIAS, SS. BORIS, GLEB, PANTELEIMON AND PARASCEVE.

xv c. Novgorod School. 86 × 63 cm.

Historical Museum, Moscow.

24. TRIPTYCH WITH SS. NICHOLAS, BLAISE, FLORUS AND ANASTASIA.

xv c. Novgorod School. 24 × 17 cm.

Historical Museum, Moscow.

25. OUR LADY'S TENDERNESS.

This type of Virgin and Child is called *Eleusa, Umilennye*, showing her Tenderness and Pity for him. (Cf. No. 72.) Four scenes in the corners. xv c. 160 × 84 cm.

Russian Museum, Leningrad.

26. OUR LADY OF VLADIMIR.

Ancient Copy of No. 1. xv c. Suzdal-Moscow School. 67 × 51 cm. *Vladimir Museum.*

27. NATIVITY OF CHRIST.

Besides the central scene of Our Lady and the Child, the Magi, the Star, the Angels and Shepherds, the women bathing the new-born Child, notice Joseph speaking to the false shepherd with the broken reed. (Cf. Nos. 38, 42, 50, 100, 120, 122.) xv c. Moscow School. 32 × 26 cm. Frame of pierced silver with filigree and enamel.

Tretyakov Gallery.

28. OUR LADY'S PROTECTION (POKRÓV).

Represents S. Andrew the Fool and Epiphanius and their vision in the Church at Blachernae of Our Lady descending upon a cloud and spreading her veil over her people. She is attended by S. John Baptist and the Apostles. Below to the left the Emperor Leo and his Empress, and upon an Ambo Romanus the Sweet-singer, who had part in the Festival. (Cf. No. 69.) xv c. Moscow School. 31 × 23 cm. New margins added.

Tretyakov Gallery.

29. OUR LADY OF GEORGIA (GRUZINSKAYA).

The type is half way between *Hodegetria* (cf. No. 48) and *Eleusa*. xv c., late. Moscow School. 34 × 28 cm. The halo, background and frame are of repoussé silver, contemporary. Troitse-Sergieva Lavra.
Museum, Sergiev Posad.

30. S. GEORGE AND THE DRAGON.

(Cf. Nos. 77, 86, 87, 95.) Notice the Town Viriut Beirut. xv c. Moscow School. 27 × 23 cm. Silver work contemporary. Inscription in niello.
Historical Museum, Moscow.

31-34. THE FOUR EVANGELISTS.

Fragments of Royal Doors. (Cf. No. 45.) xv c. Moscow School. Each 55 × 46 cm.
Tretyakov Gallery.

35. THE DESCENT INTO HELL (ANASTASIS).

Our Lord raises Adam from the Abyss; on the right is Eve and others, on the left David, Solomon, John the Baptist and others. (Cf. Nos. 59 and 83.) Early xv c. Moscow School, attributed to A. Rublëv. 123 × 93 cm. From the Festival Tier of the Iconostas in the Uspenski Cathedral at Vladimir for which Rublev worked, it passed in xviii c. to Vasilievskoe, near Shuya. Lower parts and Mouth of Hell repainted.
Restoration Workshops.

36. S. PAUL.

Early xv c. Moscow School. 3.11 × 1.05 m. From the *Deesis* Tier till xviii c. in the Uspenski Cathedral at Vladimir. (Cf. No. 35.)
Restoration Workshops.

37. THE ARCHANGEL MICHAEL.

Early xv c. Moscow School. 3.14 × 1.28 m. Same source as 36. The process of cleaning has been left uncompleted in order to illustrate the various layers of paint and dirt.
Restoration Workshops.

38. NATIVITY OF CHRIST.

Composition much as No. 27. Early xv c. Moscow School. 70 × 54 cm. From Zvenigorod.
Restoration Workshops.

*39. OUR LADY OF THE SIGN (ZNAMENIE). [Plate II. P. 34.] For the type cf. Nos. 5, 89: the "Sign" was her intervention to save Novgorod from the men of Suzdal in 1169. (Cf. No. 138.) xv c. 132 × 99 cm. Once centre of the Prophets' Tier in the Iconostas at Kashin, Govt. Tver.
Historical Museum, Moscow.

40. RAISING OF LAZARUS.

Composition unlike No. 20. xv c. 103 × 79 cm. From Tver Cathedral.
Restoration Workshops.

41. S. NICHOLAS WITH HIS LIFE.

(Cf. No. 6.) Fourteen roundels give his birth, baptism, healing a woman, learning to read, ordained Deacon, consecrated Bishop, bids Constantine release three Prefects, expels a devil from a well, rescues three condemned men, appears to three disciples in prison, saves a drowning man, restores the boy Basil to his father Agricus, burial, relics brought from Myra to Bari. xv-xvi c. 61 × 48 cm. From Tver.
Antique Store.

42. NATIVITY OF CHRIST.

(Cf. Nos. 27 and 38.) xvi c. 55 × 45 cm. From Tver.
Antique Store.

*43. TRANSFIGURATION. [Plate III. P. 35.]

Simplest scheme: Our Lord on Mt. Tabor, on his left Moses, on his right Elias; at the foot Peter, James and John. (Cf. No. 48.) xvi c. 55 × 43 cm. From Tver.
Antique Store.

44. PRESENTATION OF OUR LADY IN THE TEMPLE.

The Temple is represented as a three-aisled church with three domes. In the upper part a small Annunciation. Below, Our Lady's parents bring her to the High Priest. xv c. Northern School. 91 × 65 cm. From Krivoe, Archangel.
Restoration Workshops.

45. ROYAL DOORS.

Upper Section, Annunciation, Gabriel on the left Door, Our Lady on the right. Middle Section, Eucharist in both kinds; this is generally above the opening. (Cf. No. 121.) Lower Section, Four Evangelists. xiv-xv c. Northern School. 162 × 80 cm.
Museum, Archangel.

46. CHRIST WASHING THE APOSTLES' FEET.

The cock is an unusual feature. xv c. 82 × 59 cm. From the Cornelius Monastery, Govt. Vologda.
Museum, Vologda.

47. THE WOMEN AT THE SEPULCHRE.

xv c. 81 × 59 cm. From Cornelius Monastery.
Museum, Vologda.

48. OUR LADY HODEGETRIA.

xv c. 72 × 58 cm. On the back the Transfiguration in a fuller form than No. 43 as on one side Christ and the Apostles are ascending Tabor, on the other descending. Metalwork early xvi c. From the Uspenski Ch. at Pskov.
Museum, Pskov.

*49. S. DEMETRIUS OF THESSALONICA. [PLATE IV. P. 36.]

xv c. Pskov School. 87 × 67 cm. Halo xvi c. Metal background removed. From S. Barbara's Ch., Pskov.
Restoration Workshops.

50. NATIVITY OF CHRIST.

To the Nativity and its appurtenances as on Nos. 27 and 42 are added the journey to Bethlehem, Joseph and the Angel (twice), Herod and the Innocents, the Visitation and the murder of Zacharias in the Temple. Part of the Icon has not yet been uncovered. xv-xvi c. With frame 83 × 66 cm.; without, 75 × 63 cm. From the Ch. of the Nativity, Yaroslavl.
Museum, Yaroslavl.

51. PANTOCRATOR ENTHRONED.

(Cf. 118, 127, 137.) xv c. South Slavonic School. 140 × 96 cm.

52. OUR LADY.

xv c. South Slavonic School. 140 × 52 cm.

53. S. JOHN THE APOSTLE.

xv c. South Slavonic School. 140 × 40 cm.
Nos. 51, 52, 53 form a *Deesis*, but S. John the Apostle, instead of the Baptist, is unusual. From Krivoe, Govt. Archangel.
Restoration Workshops.

IV. Transition from Quiet Classic Style to Mannered Refinement; Late XV and early XVI Centuries.

54. S. NICHOLAS AND MIRACLES.

(Cf. No. 41.) xv-xvi c. 80 × 53 cm.
Museum, Vladimir.

*55. S. NICHOLAS WITH MIRACLES. [PLATE V. P. 37.]

xv-xvi c. 129 × 96 cm. The illustration shows two typical Miracles: the restoration of a boy to his parents, and the expulsion of a devil. From S. Nicholas Nadein, Yaroslavl.
Museum, Yaroslavl.

56. S. CYRIL OF BELOOZERO.

(Cf. No. 71.) Late xv c. 123 × 62 cm. Attributed to the Master Dionysius who did the frescoes of S. Therapont. Mounting xvi c. From the Cathedral of Kirillovo.
Museum, Novgorod.

*57. CRUCIFIXION. [PLATE VI. P. 38.]

(Cf. Nos. 62, 82, 94.) The Cross is seven-pointed, the upper limb forming a T with the vertical; two Angels above and below. Besides the four Maries and S. John with Longinus, there are two figures accompanied by Angels, these represent the Church and the Synagogue. From the Festival Tier of an Iconostas. xv c. 85 × 52 cm. From the Obnorski Monastery, Govt. Vologda.
Museum, Vologda.

58. IN THEE REJOICETH.

Illustrates a hymn to the Virgin, "In Thee rejoiceth, O Gracious One, every Creature, the Quire of Angels and the Race of Man, etc." Early xvi c. 1.46 × 1.10 m. From the Uspenski Ch. at Dmitrov, Govt. Moscow. The process of uncovering appears in the left top corner.
Restoration Workshops.

V. Period of Extreme Mannerism and Refinement; XVI Century.

59. DESCENT INTO HELL.

Complicated version of No. 35. (Cf. No. 83.) Our Lord tramples on the Gates of Hell. Around, Angels transfix demons; Michael and Gabriel are chaining Satan. xv c. Northern School. 137 × 95 cm.
Antique Store.

60, *61. THE ARCHANGELS MICHAEL AND GABRIEL. [PLATE VII. P. 39.]

Early xvi c. 174 × 78 cm. From the *Deesis* Tier in the Iconostas of S. Saviour's Monastery at Yaroslavl where each was next but one to right and left of the central Pantocrator.
Museum, Yaroslavl.

62. CRUCIFIXION.

(Cf. No. 57.) xvi c. Moscow School. 38 × 31 cm.
Tretyakov Gallery.

63. OUR LADY OF VLADIMIR.

(Cf. No. 1.) xvi c. Moscow School. 30 × 26 cm.
Tretyakov Gallery.

64. S. LEONTIUS OF ROSTOV.

Vested as a Bishop in Sakkos and Omophorion. xvi c. 29 × 25 cm. Mounting partly xv c., partly xvi c.; nimbus in filigree, xv c. From Sacristy of Troitse-Sergieva Lavra.
Museum, Sergiev Posad.

VI.

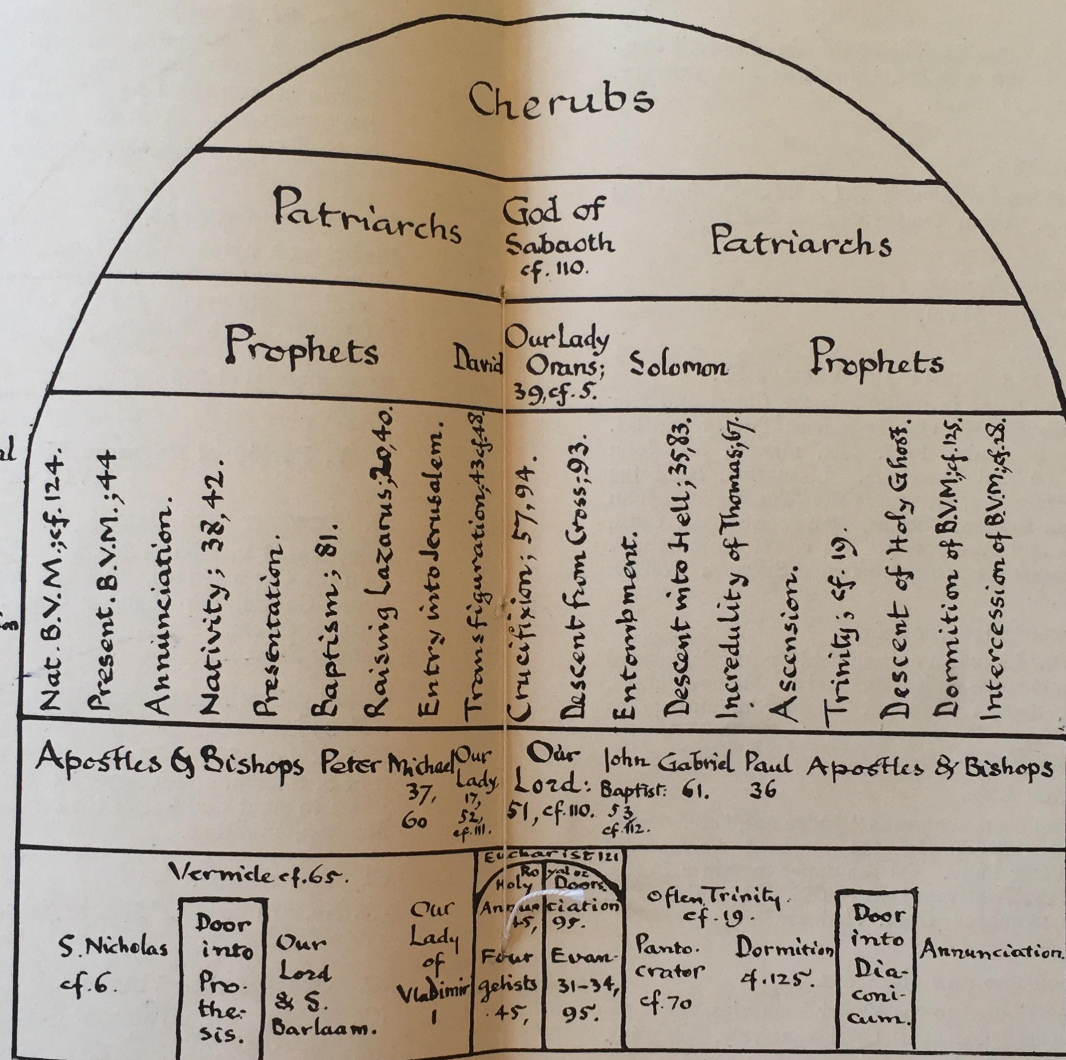
V.

IV.

III.
Festival
Tier:
Much
too
high
in
proportion

II
Deesis
Tier.

I
Place
Icons.



Scheme of Iconostas founded on that in the Uspenski Cathedral at Moscow. Numbers refer to items in the Catalogue, e.g., Transfiguration 43, cf. 48 means that 43 probably hung in the corresponding place of an Iconostas, whereas 48 is merely another version of the subject. Tier I represents the original Tier for which Icons before about 1400 were painted: the upper Tiers developed later, but many Icons must be thought of as designed to take their places in such a whole.

65. HOLY NAPKIN.

(Cf. No. 3.) Type called "Our Saviour of the Wet Beard." xv-xvi c. Moscow School. 29 × 24 cm. Mounting contemporary. Sacristy of Troitse-Sergieva Lavra. *Museum, Sergiev Posad.*

66. OUR LADY OF VLADIMIR.

(Cf. No. 1.) xvi c. Moscow School. 27 × 22 cm. Mounting and halo contemporary. From Troitse-Sergieva Sacristy. *Museum, Sergiev Posad.*

67. THE INCREDULITY OF THOMAS.

xvi c. Moscow School. 85 × 54 cm. *Historical Museum, Moscow.*

68. S. NICHOLAS WITH THE TRINITY AND VARIOUS SS.

(Cf. No. 41.) Above the Saint in medallions are Christ and Our Lady. In the top margin, the Old Testament Trinity and SS. Peter, George, Demetrius and Paul. Rt. margin, SS. John Baptist, Irene, Tychon and Theodosia. L. margin, Basil the Great, Theodore Stratelates, Gregory the Theologian, John Chrysostom. Bottom margin, Nicetas, Menas, Eudoxia, Cyril, Methodius, Leontius and Andronicus. xvi c. Moscow School. 45 × 34 cm. Mounting contemporary. Troitse-Sergieva Sacristy. *Museum, Sergiev Posad.*

69. OUR LADY'S INTERCESSION (POKRÓV).

In this version above Our Lady is a curtain held by Angels, instead of her holding out her cloak as on No. 28. xvi c. Moscow School. 75 × 63 cm. Lower margin sawn off. Former mounting has left nail holes.

History and Art Museum, Rostov.

70. CHRIST AS GIVER OF LIFE.

Half-length. The Gospel bears the words "Judge not," etc. xv c. Moscow School. 46 × 37 cm. In the stamped background figures of Christ and Our Lady. On the upper margin a *Deesis*, on the other margins the Trinity and various SS. From Cathedral of the Annunciation, Kirshach, Govt. Vladimir. *Restoration Workshops.*

71. S. CYRIL OF BELOOZERO AND MIRACLES.

(Cf. No. 56.) xvi c. Attributed to the Master Dionysius. 1.51 × 1.17 m. Uspenski Cathedral, Cyril Monastery, Beloozero. *Restoration Workshops.*

*72. OUR LADY'S TENDERNESS. [PLATE VIII. P. 40.]

(Cf. No. 25.) xvi c. Moscow School. 22 × 17 cm. Mountings perhaps even xv c. Troitse-Sergieva Sacristy. *Museum, Sergiev Posad.*

73, 74. THE SS. FOR SEPTEMBER AND NOVEMBER.

A.D. 1562. Moscow School. 86 × 45 cm. Partly cleaned showing how layers of paint are removed. *Restoration Workshops.*

75. LAZARUS, THE FRIEND OF CHRIST.

Half-length, facing. xvi c. Moscow School. 128 × 85 cm. *Antique Store.*

76. S. NICHOLAS.

(Cf. No. 41.) Half-length facing. xvi c. Moscow. 95 × 73 cm. *Antique Store.*

77. FRAGMENT OF AN ICON OF S. GEORGE.

Four scenes: S. George being brought to the Emperor, S. George before the Emperor, he raises a dead man, a miraculous cure before his Icon. xvi c. Novgorod School. Each scene about 20 × 16 cm.

Russian Museum, Leningrad.

78. OUR LADY OF VLADIMIR.

(Cf. No. 1.) Added on the margins SS. Alexander of Svir and John, Archbp. of Novgorod. xvi c. Novgorod School. 42 × 34 cm. Contemporary metal work. From the Anthony Monastery at Novgorod.

Museum, Novgorod.

79. SS. MARY MAGDALENE, BORIS, THEODORE AND XENIA.

xvi c. Novgorod School. 43 × 37 cm. Mounting in stamped metal. Haloes pierced and enamelled. Anthony Monastery, Novgorod.

Museum, Novgorod.

80. BORDER OF AN ICON OF THE VIRGIN.

The sixteen medallions illustrate her life and the verses of the Acathist hymn. xvi c. 61 × 53 cm. Anthony Monastery, Novgorod.

Museum, Novgorod.

81. BAPTISM OF OUR LORD.

xv-xvi c. Moscow School. 54 × 36 cm. *Antique Store.*

82. CRUCIFIXION.

(Cf. No. 57.) xv c. Moscow School. 53 × 36 cm. *Antique Store.*

83. DESCENT INTO HELL (RESURRECTION).

A little fuller than Nos. 35 and 59. Among the souls are Moses, Prophets, Patriarchs, David, Solomon, John the Baptist, Zechariah and David. xv-xvi c. Northern style. 125 × 71 cm. From Khotenovo, Govt. Vologda. *Museum, Vologda.*

84. DECOLLATION OF S. JOHN BAPTIST WITH MIRACLES.

xvi c. Pskov School. 86 × 73 cm. S. Epiphanius Ch., Pskov. *Museum, Pskov.*

85. S. VARLAAM OF KHUTYN WITH MIRACLES.

Varlaam, d. 1243. founded a monastery at Khutyn, near Novgorod; he appears in prayer partly turned to Our Lord in the left top corner. Scenes: Birth, learns to read, buries his parents, divides his goods, enters monastery, visited by Prince, prophesies son to Prince, rebukes fisherman, raises dead youth, dying blesses his successor, burial, blind man touches his coffin, drowned man revived, heals Pr. Constantine of Novgorod, heals boy Gregory Tyugmen, Gregory has vision of Varlaam, he receives an Icon, sick healed at his tomb. Mid. xvi c. Pskov School. 44 × 37 cm. From Chrism Chamber in Moscow Kremlin. *Historical Museum, Moscow.*

86. S. GEORGE AND THE DRAGON WITH MIRACLES.

(Cf. No. 30.) Inscribed, "S. George save the city of Rakhley from being devoured by the Dragon." The princess holds a ribbon which is round the Dragon's neck, as in some versions he was tamed not slain. Scenes: George at the Emperor's, he demolishes a temple, distributes his goods, in prison, a maiden brought to tempt him, tried before the Emperor, tortured with a wheel, three more tortures, beheading, burial. xvi c. Northern style. 99 × 84 cm. From Leshchevo, distr. Kadniki, Govt. Vologda. *Museum, Vologda.*

87. S. GEORGE AND THE DRAGON.

xvi c. Northern style. 93 × 59 cm. From Ch. of S. Theodore the Tiro, distr. Kadniki. *Museum, Vologda.*

88. SOPHIA, THE WISDOM OF GOD.

(Cf. No. 21.) xvi c. Northern style. 66 × 49 cm. *Museum, Archangel.*

89. OUR LADY OF THE SIGN, SS. NICHOLAS AND DEMETRIUS.

For Our Lady, cf. Nos. 5 and 39. xvi c. Northern School. 83 × 68 cm. Rakuly, Govt. Archangel. *Museum, Archangel.*

90. SS. BLAISE, FLORUS AND ANASTASIA.

xvi c. Northern School. 48 × 36 cm. Osinovie, Govt. Archangel. *Restoration Workshops.*

91. SS. FLORUS AND LAURUS.

Patrons of Horsemen. xvi c. Northern School. 79 × 61 cm. Troitskoe, distr. Shenkursk, Govt. Archangel. *Restoration Workshops.*

92. ROYAL DOORS.

(Cf. No. 45.) Above: the Annunciation, the Angel miscalled Michael. Below: SS. Basil the Great and John Chrysostom instead of the usual evangelists. xvi c. Northern School. 127 × 67 cm. Krivoe, Archangel. *Restoration Workshops.*

93. DESCENT FROM THE CROSS.

xvi c. Northern School. 58 × 48 cm. Church of the Purification, Vologda. *Museum, Vologda.*

94. CRUCIFIXION.

(Cf. No. 57.) xvi c. Northern School. 58 × 48 cm. As No. 93. *Museum, Vologda.*

95. S. GEORGE AND THE DRAGON.

(Cf. No. 30.) xvi c. Moscow School. 107 × 90 cm. Guslitski Monastery. *Restoration Workshops.*

96. SELECTED SAINTS.

Top row: Onesimus, Peter, Our Lady of the Sign, Paul, unknown. Second row: Onuphrius, Cyril, John the Apostle, unknown, Macarius. Third row: Maximus of Moscow, Zosimus, Menas, unknown, Procopius of Ustyug. Bottom row: Maria Aegyptiaca, Anne, Joachim, two unknown. Left margin: Sergius, Leonidas, Alexander of Svir, Parasceve, Barbara. Right margin: Varlaam, Amphilochius, Alexander, Catherine, Agatha. xvi c. 47 × 39. *Museum, Vologda.*

97. LAUDATE DOMINUM DE CAELIS.

Illustrates Ps. 148. Our Lord in a halo of Cherubs and Seraphs with the four Beasts in angles, about it the nine hosts of Angels. Above, the heavens and the waters that are above the heavens; Sun and Moon; and so through the whole Psalm of which almost the whole text appears in the labels. xvii c. Elaborate style. 31 × 27 cm. Kirillo-Novoezerski Monastery. *Museum, Novgorod.*

98. SS. VASILI BLAZHENNY AND ARTEMIOUS OF VERKOLY.
S. Vasili was a "fool for Christ's sake" in the time of Ivan the Terrible, who built a church in his honour. Artemius was killed by lightning when aged twelve. Note the views of Moscow and Verkoly. xvi-xvii c. Moscow School. 33 × 28 cm.
Tretyakov Gallery.
99. ALEXIS THE METROPOLITAN OF MOSCOW.
(D. 1378.) By the same hand as No. 98. xvi-xvii c. Stroganov School. 32 × 27 cm.
Tretyakov Gallery.
100. NATIVITY OF CHRIST.
Cf. Nos. 27, 38, 42, 50: notice Isaiah above the Child. xvi-xvii c. Stroganov School. 36 × 30 cm.
Restoration Workshops.
101. DEPOSITION OF OUR LADY'S GIRDLE.
By Leo the Wise and his wife Zoe. xvi-xvii c. Painted for M. Y. Stroganov. 40 × 33 cm. By Pervusha.
Restoration Workshops.
102. THE BRINGING OF THE HOLY NAPKIN.
Christ sent it by the painter Ananias to Abgarus, King of Edessa, who receives it and is healed. xvi-xvii c. Painted for M.Y. Stroganov, by Pervusha. 40 × 34 cm.
Restoration Workshops.
103. THE GOOD FRUITS OF THE DOCTRINE OF THE FATHERS
BASIL, GREGORY AND JOHN CHRYSOSTOM.
xvi-xvii c. Painted for the Stroganovs by Nicephorus. 37 × 31 cm.
Tretyakov Gallery.
104. THE PRAISE OF THE THEOTOKOS.
The chief Festivals in medallions on the margin. xvi-xvii c. Stroganov School. 37 × 31 cm.
Tretyakov Gallery.
105. S. NICHOLAS WITH MIRACLES.
(Cf. No. 41.) The figure of the Saint was repainted in the xix c. xvi-xvii c. Stroganov School. 53 × 42 cm. From the Rogozhski Cemetery of the Old-Believers, Moscow.
106. DEESIS.
Full version. (Cf. No. 7.) A triptych with two kneeling and ten standing SS. xvi-xvii c. Stroganov School. 18 × 15 cm.
Historical Museum, Moscow.

107. IT IS MEET TO BLESS THEE, THEOTOKOS.
Four divisions set in a new panel. As No. 58 illustrates one hymn to the Virgin, so do these the words: I. "It is meet indeed to bless Thee, Theotokos," II. "Ever blessed and most stainless and the mother of Our God," III. "More honourable than the Cherubim and more glorious than the Seraphim," IV. "Thee who didst without spot bear God the Word," etc. xvi-xvii c. Stroganov School. 32 × 27 cm.
Historical Museum, Moscow.
108. THE SIX DAYS OF THE WEEK WITH SS.
Triptych with the Resurrection (Sunday), the Assembly of Michael (Monday), the Assembly of the Baptist (Tuesday), the Annunciation (Wednesday), the Washing of the Feet (Thursday), and the Crucifixion (Friday). xvi-xvii c. Stroganov School. 20 × 16 cm.
Historical Museum, Moscow.
109. THE LAST JUDGEMENT.
xvi-xvii c. Stroganov School. 41 × 36 cm.
Historical Museum, Moscow.
110. NEW TESTAMENT TRINITY (PATERNITY).
Middle of a *Deesis* Triptych. (Cf. No. 7.) God the Father surrounded by a glory of Cherubim and the four Beasts sits on a throne, blessing. On his lap Jesus Christ sits holding a sphere within which is the Dove. xvi c. Moscow. 107 × 80 cm.
Antique Store.
- 111, 112. OUR LADY: S. JOHN BAPTIST.
Dexter and Sinister panels of same *Deesis*. 106 × 41 cm.
- VI. Period of Western Influence, Decay Sets in;
XVII Century.**
113. OUR LADY OF KONEVETS (GOLUBITSKAYA).
Our Lord is playing with a Dove; this type goes back to an Icon brought from Athos to Konevets in 1393. In Greco-Italian painting the bird was mere *genre*, a goldfinch. xvi c. Moscow 95 × 71 cm.
Antique Store.
114. S. DEMETRIUS OF THESSALONICA.
xvii c. Moscow School. 31 × 27 cm. Metalwork contemporary. Troitse-Sergieva Sacristy.
Museum, Sergiev Posad.
115. S. DEMETRIUS OF THESSALONICA.
xvii c. Moscow School. 28 × 25 cm. Metalwork contemporary. Monastery Museum, Alexandrov, Govt. Moscow.

116. OUR LADY ENTHRONED WITH THE CHILD.

Of the four SS. adoring her, two, Maximus the Confessor and Nicetas the Martyr, bear names of note in the Stroganov family: the two Bishops are perhaps Leontius of Rostov and S. Nicholas. Renaissance ornament upon the throne. xvii c., first half. Style of the Tsar's Painters. 33 × 23 cm. Troitse-Sergieva Sacristy.

Museum, Sergiev Posad.

117. THE SAINTED PRINCE GEORGE VSÉVOLODOVICH.

Grand Duke of Vladimir, killed 1238; lid of his Shrine. xvii c. 192 × 67 cm. Uspenski Cathedral, Vladimir.

Museum, Vladimir.

118. OUR SAVIOUR PANTOCRATOR ENTHRONED.

(Cf. No. 51.) The fingers giving the blessing have been repainted in accordance with the Old-Believers' practice, contrast No. 127; 28 medallions, beginning with the Four Evangelists give all the events of Our Lord's Life. xvii c. Second half. Yaroslavl School. Baroque influence. 1.56 × 1.08 m. S. John Chrysostom's Ch. Yaroslavl.

Museum, Yaroslavl.

119. THE OLD TESTAMENT TRINITY.

With Abraham and Sarah. Cf. 14, 19. Late xvii c. 117 × 86 cm.

Museum, Yaroslavl.

120. NATIVITY OF CHRIST.

Quite unlike Nos. 27, 38, 42, 50, 100. xviii c. Northern School. 1.42 × 1.15 m.

Museum, Vologda.

121. CANOPY FROM OVER ROYAL DOORS, No. 45.

In the middle the Old Testament Trinity. On each side the Eucharist as on No. 45. xvii c.

Museum, Archangel.

122. NATIVITY OF CHRIST.

(Cf. No. 27.) xvii c. 72 × 49 cm. Ustyug Distr., Govt. Vologda.

Museum, Vologda.

123. THE LORD SPAKE.

xvii c. 40 × 33 cm. Ch. of Bogoroditskaya-Podolskaya, Distr. of Kadniki, Govt. Vologda.

Museum, Vologda.

124. NATIVITY OF OUR LADY.

xvii c. 129 × 95 cm. Stamped copper frame, but haloes and neck ornament (*Tsata*) carved.

Museum, Archangel.

125. DORMITION OF THE VIRGIN.

Dated 1663, by Simon Ushakov. 1.46 × 1.20 m.

Museum, Vladimir.

126. OUR LADY OF KAZAN.

A form of the *Hodegetria*, famous since 1579. Cf. No. 130. Dated 1696, by Simon Ushakov. 28 × 25 cm.

Russian Museum, Leningrad.

127. THE SAVIOUR ENTHRONED.

(Cf. No. 51.) The fingers of the blessing hand make the letters IC XC; in No. 118 they have been altered from this position. xvii c. 148 × 97 cm. Half-cleaned. Florishchenskaya Pustyn (Hermitage), Govt. Vladimir.

Museum, Vladimir.

128, 129. CREED AND LORD'S PRAYERS.

A separate scene for each article and petition. Late xvii c. 1.30 × 78 cm. Ch. of S. Gregory of Neocaesarea, Moscow.

Restoration Workshops.

VII. Period of Final Decadence; XVII and early XIX Centuries.

130. OUR LADY OF KAZAN.

(Cf. No. 126.) On the left margin, Dionysius the Areopagite, on the right, S. Agatha. A.D. 1700 by Tychon Ivanov. 44 × 37 cm. From the Ivanovski Monastery, Moscow.

Museum, Donskoy Monastery, Moscow.

131. SEVEN SELECTED SAINTS.

A.D. 1702. By Gabriel Dmitriev. 116 × 81 cm.

Historical Museum, Moscow.

132, 133, 134. CHRIST, OUR LADY, S. JOHN BAPTIST.

A *Deesis* with the heads only. (Cf. No. 7.) Late xvii c. 53 × 44 cm.

Historical Museum, Moscow.

135. CRUCIFIXION.

The actual subject is in a full form, the Thieves, the Piercing, Soldiers casting lots. (Cf. No. 51.) About it twenty medallions with scenes mostly from the Passion. At the four corners the Evangelists. Strong western influence. xviii c. 80 × 60 cm.

Museum, Donskoy Monastery, Moscow.

136. THE OLD TESTAMENT TRINITY.

With Abraham and Sarah. (Cf. No. 14.) SS. Basil the Confessor and Matrona, probably the Donors' patrons have been added at the sides. A.D. 1752 by Peter Ivanov Goldobin and his son Simon. The spandrels above are added. 107 × 74 cm.

Museum, Donskoy Monastery.

137. OUR SAVIOUR ENTHRONED.

(Cf. No. 51.) Standing before him Our Lady and S. John Baptist, behind him Michael and Gabriel, making it a form of *Deesis*. xviii c. 2.11 × 1.03 m.

Museum, Donskoy Monastery.

138. OUR LADY OF THE SIGN.

Surrounded with medallions showing the battle between Novgorod and Suzdal. Cf. No. 39. xviii c. 90 × 71 cm.

Historical Museum, Moscow.

139. OUR LADY OF VLADIMIR.

(Cf. No. 1.) With her crowning above and eleven miracles around. xviii c. School of Romanov-Borisoglebsk. 67 × 51 cm.

Museum, Yaroslavl.

140-142. EMMANUEL BETWEEN TWO ARCHANGELS.

Triptych with heads only. A.D. 1795 by Peter and Michael Sapozhnikov. 33 × 28 cm.

Historical Museum, Moscow.

143. THOSE WHO PRAY ACCORDING TO THE RULES.

In the background an Iconostas; before it righteous monks are being embraced by Angels and crowned by Holy Bishops. xix c. 39 × 104 cm.

Restoration Workshops.

VIII. Illustrations of Technique in Painting and Restoration.

144. AN ANGEL APPEARS TO A MONK.

And asks him whether he desire a heretical or a Jerusalem burial. xix c. 38 × 53 cm. Attacked by *niptus hololeucus* the panel split into two; it has been soaked in linseed oil. Panel rotten but painting well preserved.

Restoration Workshops.

145. S. MARIA AEGYPTIACA.

The Saint's figure is of xvii c. and is inserted into a xix c. panel on which everything including the crown and the inscription "Empress Elizabeth" has been painted in imitation xvii c. style. 31 × 26 cm.

Restoration Workshops.

146. SS. GEORGE, BLAISE AND DEMETRIUS.

xix c. imitation of an xv-xvi c. Icon. 28 × 23 cm.

Restoration Workshops.

For Restoration work see also Nos. 37, 50, 73, 74.

Wall-Paintings from the Church of S. Peter the Metropolitan at Yaroslavl.

The Church was built in 1657, but reconstructed in the xviii century. Some exterior paintings seem to go back to the xvii century, but the interior work was executed from 13 June 1760 to 30 July 1761. It was renovated round about 1840 and completely repainted some 30 years ago.

The Church had been condemned to destruction by a decree dated 28 September 1928 owing to the needs of a neighbouring factory, but it was definitely laid down that every detail of it should be recorded as fully as possible. Under these circumstances experiment could do no harm. The paintings, that is the coats of pigment and a thin layer of plaster, have been removed in small sections of which the outlines follow the design, fitted together, and set in a fresh backing of plaster; the later coats of paint have been cleaned away and the joins of the sections made good.

The painting was not in true fresco; the colour mostly does not penetrate the plaster, but an egg medium was used, mixed with varying proportions of water; it is therefore a kind of tempera. On the window-sills (Nos. 5, 6) the paint is very thick and shiny, and laid on with a stiff brush. The colouring cannot be called rich. The lines were done with a *grafyá*, a stylus or sharp point, and corrected in the act of painting.

The style is what is called *Fryaz*—"Frankish or European," good of its kind and with less tendency to realism than in most churches in Yaroslavl; it is, perhaps, rather semi-Frankish (*polu-fryázhski*), the treatment of the high lights being between the ancient *probélka* done with strokes or hatching and the Frankish *blikovka* put in with dabs of light colour: No. 4, THE LAST SUPPER approaches the older manner; No. 2, THE WOMAN OF SAMARIA, the later.

1. CHRIST REVEALED TO THE PEOPLE (left) illustrating John i, 36, "And looking upon Jesus as he walked he saith, 'Behold the Lamb of God.'"

"CHRIST CALLS PETER AND ANDREW FROM FISHERS TO BE APOSTLES," so the inscription: Mat. iv, 18-20; above, they are catching fish in the Lake; below, Christ is talking to them. 1.86 × 2.67 m.

2. CHRIST AND THE WOMAN OF SAMARIA. 1.96 × 1.29 m. From above a window-arch, hence the shape. Style rather modern.

3. THE AGONY IN THE GARDEN, called in Russian "The Prayer about the Cup," the sleeping Apostles below.

THE KISS OF JUDAS and Peter cutting off the ear of Malchus. (Mat. xxvi, 39 and 49-51.) 1.70 × 2.51 m.

4. THE LAST SUPPER. 1.73 × 1.29 m. Style rather archaic.

5, 6. THE PATRIARCHS JOSEPH AND BENJAMIN, each 88 × 110 cm. above and 173 below. Window-sills, hence the shape. Thick paint.

The chief places in Russia where Icons are preserved:

- | | |
|--|-----------|
| The Russian Museum at Leningrad. | } Moscow. |
| The Historical Museum. | |
| The Central Restoration Workshops. | |
| The Antique Store (<i>Antikvariat</i>). | |
| The Ostroukhov Museum. | |
| The Tretyakov Gallery. | |
| The Museum for Art and History at Sergiev Posad, containing the accumulations from the Troitse-Sergieva Lavra. | |
| The Museum for Art and History at Novgorod, succeeding to the former Diocesan Museum. | |
| Museums at Tver, Pskov, Vologda, Archangel, Yaroslavl, Rostov and other provincial towns. | |
| The Ecclesiastical Antiquities of the Ukraina are collected in the Museum established in the former Pecherskaya Lavra at Kiev. | |

Literature.

*N. P. Kondakov, *THE RUSSIAN ICON*, translated by E. H. Minns, Oxford, 1927, gives the older literature with what was known up to 1917: it suffices to mention four Russian books:

*N. P. Likhachëv, *MATERIALS FOR THE HISTORY OF RUSSIAN PAINTING*, Petersburg, 1906. Plates, no text.

N. P. Kondakov, *ICONOGRAPHY OF THE LORD GOD AND OUR SAVIOUR*, *ib.* 1905.

„ **ICONOGRAPHY OF OUR LADY*, *ib.* 1910, 1914, 1915.

*I. E. Grabar, *HISTORY OF RUSSIAN ART*, VI. *History of Painting*, I. Moscow, c. 1914.

With these may be classed:

*N. P. Kondakov, *THE RUSSIAN ICON*, I. 1928, 65 coloured Plates; II. 1929, 136 collotypes, with short descriptions in Russian, French or English, published by the *Seminarium Kondakovianum*, Prague. Russian text in preparation.

*P. P. Mouratoff, *L'ANCIENNE PEINTURE RUSSE*, Prague, 1925.

* „ *LES ICONES RUSSES*, Paris, 1928.

For recent discoveries in the early period see:

*O. Wulff und M. Alpatoff, *DENKMAELER DER IKONENMALEREI*, Dresden, 1925.

*A. I. Anisimov, *OUR LADY OF VLADIMIR*, (Russian or English), Prague, 1928.

„ “The Pre-Mongol Period of Ancient Russian Painting” (Russian) in *Voprosy Restavratsii* (Questions of Restoration), II., Moscow, 1928.

*I. E. Grabar, Andrey Rublev, *ib.* I., 1926.

* The books marked with an asterisk, together with other works on the subject, may be consulted in the Library of the Victoria and Albert Museum.



PLATE I.

NO. 7. DEESIS. OUR LORD, THE VIRGIN, AND S. JOHN BAPTIST. XIII C. PSKOV.



PLATE II.

NO. 39. OUR LADY OF THE SIGN. XV C. KASHIN, TVER.



PLATE III.

NO. 43. TRANSFIGURATION. XVI C. TVER.

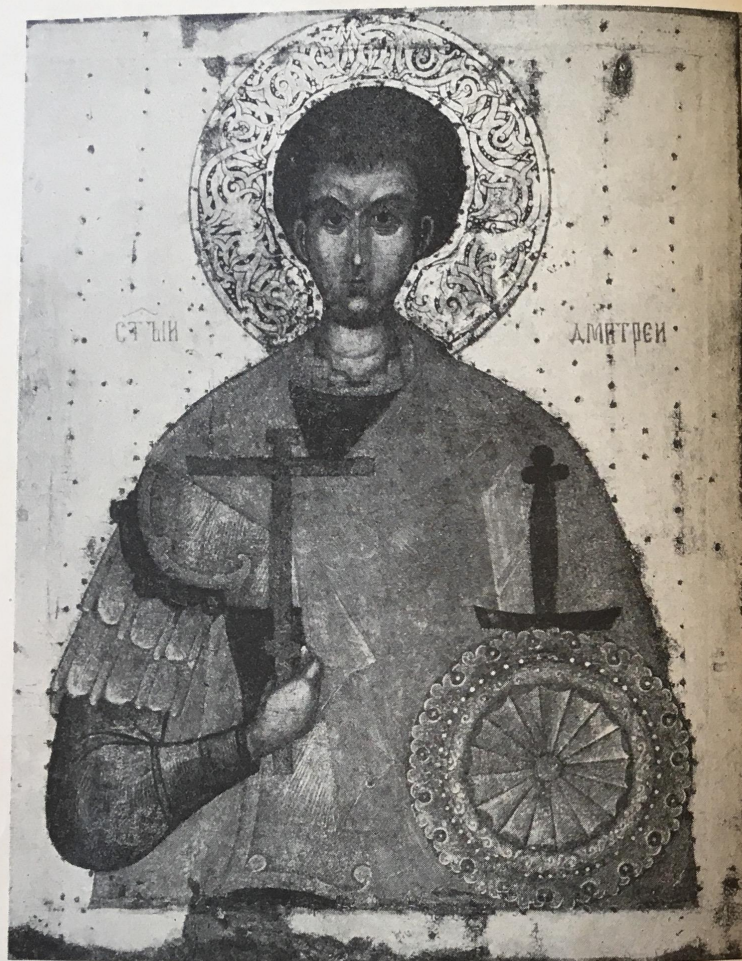


PLATE IV.

NO. 49. S. DEMETRIUS OF THESSALONICA. XV C. PSKOV.

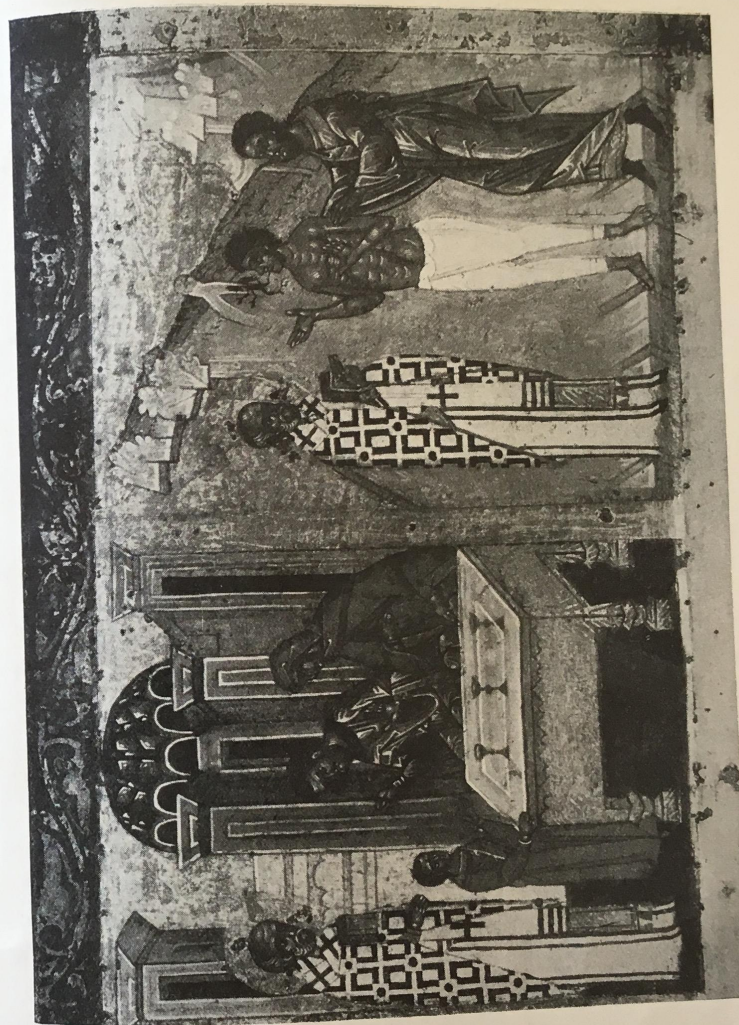


PLATE V.

NO. 55. S. NICHOLAS; MARGINAL MIRACLES. XV-XVI C. YAROSLAVL.



PLATE VI.
No. 57. CRUCIFIXION. XV C. OBNORSKI MONASTERY, VOLOGDA.
38

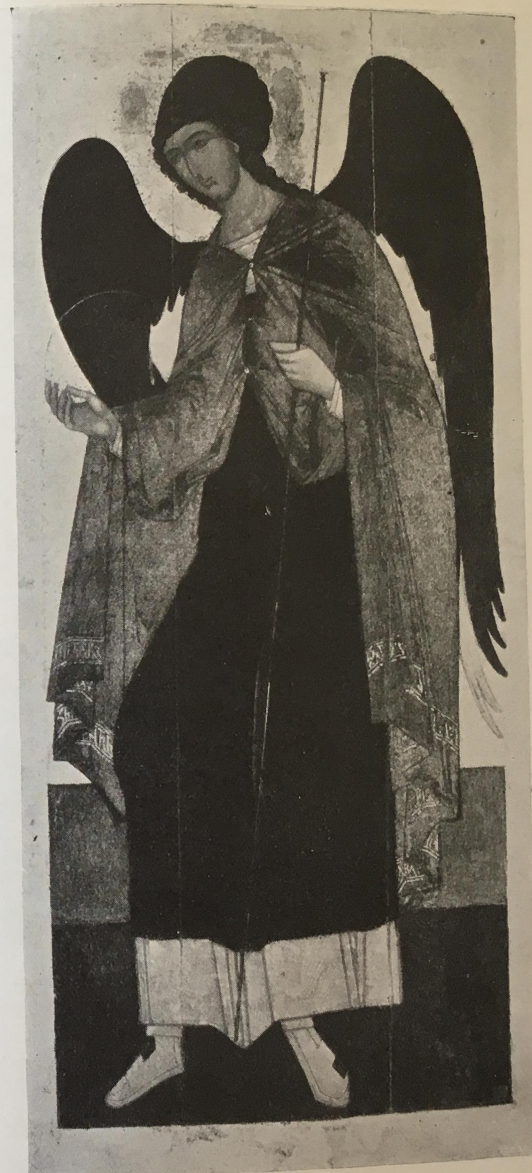


PLATE VII.
No. 61. THE ARCHANGEL GABRIEL. EARLY XVI C. YAROSLAVL.
39



PLATE VIII;
No. 72. OUR LADY'S TENDERNESS. XVI C. TROITSE-SERGIEVA.